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PRICE SIXPENCE.

HELPS TO THE STUDY  
OF  
PHONOGRAPHY  
OR  
PHONETIC SHORTHAND.  

---

COMPLETE.

GUIDE TO THE STUDY OF PITMAN'S  
TEACHER, MANUAL  
AND  
REPORTER'S COMPANION,  
WITH NOTES, GENERAL RULES, AND PAPERS OF THE SOCIETY  
OF ARTS EXAMINATION,

BY  
OLIVER McEWAN, F.S.Sc.

PRINCIPAL, THE NEW METROPOLITAN SCHOOL OF SHORTHAND,  
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1881



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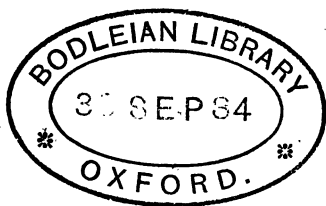
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1883.

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## PREFACE.

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THE object of the author in presenting this work to the public is to guide the studies of that earnest and by far the largest class of Phonographic students who are so situated that they cannot avail themselves of the assistance of a qualified master.

The author hopes that many who have already discontinued the study may be encouraged to renew their efforts, and thereby acquire a practical knowledge of an art which will be of inestimable value to them at all times, and under all circumstances.

## SHORTHAND:—

### ITS USES AND ADVANTAGES.

The term "shorthand" is generally applied to all short or abbreviated systems of writing, but it more particularly applies to systems of writing which have a separate alphabet, the signs employed being much more readily written than those of the ordinary Roman alphabet. Men have had at all times a desire to record the utterances of great and learned men as quickly as they fell from their lips, and to record their own ideas, "fleeting as the wind," as readily as they arose in their minds. With the ordinary longhand this was impossible; for, while men articulated from 100 to 200 words per minute, it was impossible to write more than 40 words per minute by means of the ordinary longhand, even when abbreviated. Necessity, "the mother of invention," set men's minds to work to produce a system of writing equal to keeping pace with the tongue, and in time success attended their efforts.

Shorthand is no modern invention. The earliest system which has come down to us is two thousand years old, and this or other systems were in use until about the year A.D. 500.

During the dark ages it stands in oblivion. With the revival of learning, however, shorthand began to receive attention at the hands of those interested in its advancement on the Continent, but its progress was much retarded owing to the symbols being supposed to belong to the Black Art, and its practitioners were accordingly suspected of sorcery. It received its first great impetus on being introduced into Great Britain about 300 years ago, and from then till now some hundreds of systems of shorthand have been published and practised. The greatest advance was made in 1837, when Isaac Pitman published Phonography—the best, the briefest, and the most beautiful system of writing extant. It was entirely different from all other systems of shorthand then in use, being based on a truly phonetic principle, and when written, as easily deciphered as the ordinary longhand.

The uses of Phonography are varied. By its means the utterances of the most rapid speakers are daily recorded with ease and accuracy.

It is an invaluable assistance to the student, the author, the man of business, and to all who have occasion to write rapidly, for the purposes of memoranda, taking notes, making extracts, etc. It has become the *sine quâ non* in the requirements of a clerk. Business men recognise its inestimable value, and clerks possessing shorthand proficiency have precedence of all others. No one should now consider his education complete unless he has acquired some facility in its use, and this facility may be attained by a few months' study and practice. Charles Dickens said he would rather learn six languages than learn shorthand; but let it be understood that Dickens knew nothing



whatever of Phonography, and that it was an old-fashioned system of shorthand which he learned. If conscientiously studied, there are few things more pleasant and easy in their acquirement than Isaac Pitman's Phonography.—*Oliver McEwan* (*Principal of the New Metropolitan School of Shorthand*) in "*Christian Chronicle*."

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### TEXT BOOKS REQUIRED.

<i>Teacher of Phonography</i>	..	...	...	Price 6d.
<i>Key to above</i>	...	...	...	Price 6d.
<i>Phonographic Copy Book</i>	...	...	...	Price 3d.

Published by ISAAC PITMAN, Bath ; F. PITMAN, 20, Paternoster Row, London, E.C. ; may be ordered through any bookseller, or post free at published price from Oliver McEwan, F.S.Sc., Principal of the New Metropolitan School of Shorthand, 323, High Holborn, London, W.C.

# LESSON I.

## CONSONANTS.

EXERCISES 1, 2 and 3.

*Pages 4 to 8 of Teacher.*

## EXPLANATION.

PHONOGRAPHY is a system of writing by sound. The alphabet, which is phonetic, provides one sign for each sound heard in the language. The English spoken language is composed of 40 *sounds*, and the Phonographic Alphabet consists of 40 *signs*. None of these signs represent more than one sound, and with but two exceptions no sound is provided with more than one sign.

The Phonographic signs for *P, B, T, D, F, V, M, L, R*, represent the same sounds which these letters represent in the ordinary spelling.

The signs for *W, I, H*, represent the sounds of those letters in the words *way, yet, home*.

*CH*. In the ordinary spelling this compound represents 5 *sounds*, as in *church, chandelier, character, choir, loch*. The phonographic sign represents but one of these sounds: that heard in the word *church*. In the other cases where *CH* in the ordinary spelling has the sound of *k, sh, q*, the phonographic signs for these letters are used.

*J*. The sign of *J* represents the sound of *j, g, and dg*. in the words *jam, age, dge*.

*K*. The sign for *K* represents the sound of *k, ch, and c*, in the words *make, character, come*.

*G.* The Phonographic sign for *G*, represents the "hard" sound of *G*, heard in the words *go*, *give*. The "soft" sound heard in the words *age*, *gem*, is represented by the sign for *J*.

*TH, TH*; *Thigh*, *thy*; *wreath*, *wreathe*. The thin "*TH*" sign represents the light sound heard in the first of each of these pairs of words, and the thick sign the heavy sound heard in the second.

*S.Z.* The Phonographic sign for *S* represents the sound of "*s*" and "*c*" heard in the words *hiss*, *cell*. When *S* sounds like *Z*, as in the word *his*, the sign for *Z* is used. It is also used to represent the sound of *X* and *Z* in the words *Zero*, *Xerxes*.

*SH. ZH.* The Phonographic sign for *SH* represents the sound of *sh*, *ch*, *c*, *s*, in the words, *wish*, *chaise*, *precious*, *sure*. *ZH* is only heard in the middle of English words; as in *pleasure*, *treasure*.

*NG.* The Phonographic sign for "*ng*" represents the sound of that compound in the word *sing*, and of "*n*" in the word *bank*. In the case of *n*, *g*, as they occur in the word *engage*, the letters of *n* and *g* are used.

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## THE DOUBLE LETTERS.

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The Double Letters sound thus:—*wh*, as in *where*, *kw*, as in the "*qu*," in *quiere*, and *ch*, in *choir*; *gw*, as the "*gu*" in *anguish*; *mp-b*, as in *empire*, *embalm*; *Lr*, as the "*ler*" in *feeler*; *rch-j*, as in *arch*, *urge*; *wl* as in *wail*; *whl* as in *whale*.

**EXERCISE 1.***Page 6 of Teacher.*

The attention of the student is asked to Ex. 1, Teacher, page 6, which must now be copied several times in the Copy-Book. The letters *P, B*, should be written on the first line, and repeated until the line is filled up; then the letters *T, D*, on the second line; next the letters *CH, J*, on the third line, and so on to the bottom of the page. Write slowly and neatly. Success depends almost entirely upon the care exercised in writing this and future exercises. The letters should be named as they are formed. The first six pages in the Copy-Book require to be filled up in the same manner before anything else is attempted. Students *should not waste time*, as learners sometimes do, by stopping every now and then to test their knowledge of the signs. Copy the double letters at the bottom of page 4 of Teacher.

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**EXERCISES 2 and 3.***Pages 7 and 8 of Teacher.***COMBINATION OF CONSONANTS.**

---

In writing a word in Phonography, all the consonants are first written, the vowels being inserted afterwards. Exercises 2 and 3 contain combinations of consonants. These are to be translated, each combination occupying one line.

*Note.* When an Exercise is being translated by the student, the shorthand signs must NOT be written more than ONCE. As soon as the Exercises have been corrected from the Key the Shorthand signs should be copied in the same manner as the consonants in Ex. 1.

## LESSON II.

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EXERCISES 4, 5, 6, and 7.

*See top of page 5 of Teacher. Pages 9 and 10 of Teacher.*

### THE LONG VOWELS.

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In Lesson 1 we have been dealing with the 24 consonants in the Phonographic Alphabet. There are also 16 vowels. In this lesson we shall confine our attention to the 6 Long vowels. These, the sounds which we hear in the words *ma*, *may*, *me*, *law*, *low*, *loo*, are represented by means of a dot and a dash, placed by the side of the consonant in three positions—at the beginning, the middle and the end. Placed at the beginning a dot represents the vowel *sound* heard in the words *pa*, *ma*, *baa*; placed at the middle it represents the vowel sound heard in the words *day*, *aid*, *may*, *Bey*; placed at the end it represents the vowel sound heard in the words *me*, *pea*, *see*. The dash, forming a right angle with the consonants placed at the beginning represents the vowel sound heard in the words *law*, *tall*, *Saul*; placed at the middle it represents the vowel sound heard in the words *low*, *sew*, *know*, *beau*, *dough*; and placed at the end it represents the vowel sound heard in the words *too*, *loo*, *pooh*, *do*.

The explanation given at the top of page 9 of the Teacher should be read carefully before proceeding with Exercise 5.

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#### EXERCISE 5.

Exercise 5 should now be copied into the Copy-Book, one word on each line, on the right-hand side of the page in Long-hand only. When this has been done the student should turn to the Key, Ex. 5, and write the Shorthand characters therein over against the words which have just been copied into the Copy-Book. The Shorthand character for "Baa" should be repeated to the end of the line, then the sign for "Pa," and so on till the whole of the exercise has been written.

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#### EXERCISE 4.

This Exercise should now be translated in the same manner as Exercises 2 and 3, the Shorthand sign being written *once* only. If the slightest difficulty is experienced in translating any of the characters the student should at once refer to the Key. Any time occupied in puzzling out difficulties at this stage of progress is absolutely wasted. When the Exercise has been corrected from the Key the Shorthand signs should be copied to the end of the lines.

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#### EXERCISE 7.

The explanation at the top of page 10 of the Teacher should be read several times and Exercise 7 copied into the Copy-Book, one word on each line, on the right-hand side of the

page in Longhand only. When this has been done the student should turn to the Key, Ex. 7, and write the Shorthand characters therein over against the words copied into the Copy-Book. The shorthand character for "Palm" should then be repeated to the end of the line; in the same way that for "balm," and so on till the whole of the exercise has been written.

---

#### EXERCISE 6.

This Exercise should now be translated in the same manner as Exercise 4. If the slightest difficulty is experienced in translating any of the characters reference should at once be made to the Key. When the exercise has been corrected from the Key the student should fill up the lines with the shorthand signs, slowly and neatly.

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## LESSON III.

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EXERCISES 8, 9, 10, 11, 12, 13 and 14.

*Pages 11 to 13 of Teacher.*

### THE SHORT VOWELS.

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*See top of page 5 of Teacher.*

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The Short Vowels, the sounds of which are heard in the words *mat, met, mit, cot, Cut, could*, bear a close resemblance to the long vowels dealt with in Lesson 2, as, for instance, by sounding the words *nought, not*, we hear in the first a long vowel sound, and in the second a similar vowel sound, but of shorter duration. The same signs, a dot and a dash, are employed to represent both Long and Short Vowels, but are made heavy for the former and light for the latter.

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#### EXERCISE 9.

The Explanation given on page 11 should be carefully read, and Ex. 9 copied in the same manner as Exercises 5 and 7.

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#### EXERCISE 8.

Translate Exercise 8. Note that all words having the same vowel sound occupy one line. Correct from the Key, and then fill up the lines with the Shorthand characters.



## EXERCISE 10.

*See top of page 5 of Teacher.*

## THE DIPHTHONGS.

There are four diphthongs, which, with the 6 Long vowels and 6 Short vowels, complete the number (16) of vowel sounds heard in the English Language. The student must be very careful only to use the diphthongs in words in which they are heard. All words are written as pronounced. The spelling of words is ignored entirely, as it is very seldom a guide to the true pronunciation. Note the difference of sound betwixt the vowels heard in the words *bite*, *bit*; *Duke*, *duck*. In the first of each pair of words we have a diphthong, and in the second a short vowel. *See Line 5 of Ex. 10.*

Translate Ex. 10, correct from the Key, and then carefully fill up the lines with the Shorthand Characters.

## EXERCISE 11.

## THE "ASPIRATE."

The Phonographic Alphabet provides two signs for the Aspirate. As it is not always convenient to use either of these signs, two abbreviations are here introduced—a *dot* and a *tick*.

## THE "DOT."

The student is not yet sufficiently advanced to fully appreciate the use of the *dot*. It may, however, be explained, that it is used chiefly in place of the stroke "*H*" when that letter would produce an awkward outline.

## THE "STROKE."

Note that the consonantal signs are used thus:—

(1). In words in which *H* is the only consonant, the downward *H* is used. *See end of line 1.*

(2). When it is joined to other consonants that form of *H* is chosen which makes the more compact outline. *See line 2.*

## THE "TICK."

The tick for *H*, which is simply the downward *H* contracted, can only be used before *M*, *S*, *L* (*up*), and *R* (*down*).

Translate Ex. 11. Correct from the Key, afterwards filling up the line with the Shorthand characters in the same manner as preceding exercises.

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 EXERCISES 12, 13 and 14.

## "R" and "L."

The letter *R* having two signs, and *L* being written both upward and downward, it is necessary to have some rules for our guidance in their employment, so that there may be a uniformity in the writing of all Shorthand writers. The Rules given at the top of page 13 of Teacher should be read several times, and Exercises 12, 13 and 14 translated, etc., in the same manner as previous exercises.

## LESSON IV.

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EXERCISES 15, 16, 17, 18, 19, 20 and 21.

*Pages 14 to 18 of Teacher.*

### ABBREVIATIONS.

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## GENERAL INSTRUCTIONS.

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Each of the following exercises is preceded by numerous examples. These should be copied into the Copy-Book, one on each line, or, where the letters are given in pairs, as "*pr*," "*br*," one pair of examples on each line. When all the examples have been copied in this manner the lines should be filled up with the Shorthand characters. The Exercise may then be translated.

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### EXERCISE 15.

#### INITIAL HOOKS FOR R & L.

The preliminary uses of the hooked letters are :

(1). To represent "*pr*," "*pl*," &c., when they are sounded together as in the words *pray*, *play*, *tree*, &c. (*See lines 1, 2 and 3.*)

(2). To represent the final unaccented syllables in the words *paper*, *papal*, &c. (*See lines 5, 6, 7 and 8.*)

Carefully read the remarks at the top of page 14, copy the hooked letters into the Copy-Book after the manner of copying the consonants in Ex. 1, and then translate Ex. 15. Note that the vowel before a double letter is read before *both* letters, and on the right hand side it is read after *both*.

Translate Ex. 15. Correct from the Key, and fill up the lines with the Shorthand characters.

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#### EXERCISE 16.

##### FINAL HOOKS FOR N, F & V.

The final hook is used to represent *n*, *f*, or *v*, when it is the final sound in a word, as in *fen*, *pen*, *puff*, *dove*. When a vowel follows *n*, *f*, or *v*, as in *penny*, *defy*, the full signs must be used.

Copy the hooked letters at the top of page 15 into the Copy-Book after the manner of copying Ex. 1, and translate Ex. 16, afterwards correcting from the Key, and then filling up the lines with Shorthand characters.

#### THE "CIRCLE S."

The Circle "*S*" is the most useful abbreviation in Phonography. It is used to represent "*S*" as the first, and as the last sound in a word (with a few exceptions, to be pointed out further on), and also when it occurs medially. In the last case it is especially valuable, as the use as the stroke "*S*" medially would be, in the majority of cases, extremely inconvenient.

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#### EXERCISE 17.

##### THE CIRCLE "S" MEDIALLY.

The Circle "*S*" medially is (1) placed outside of an angle formed by two straight lines, (2), when it comes between a

straight line and a curve it is placed inside of the curve, (3), when it comes between two curves it is placed inside of both if possible, but if it is not possible to do so it is placed inside of the curve which produces the easier formation.

Translate Ex. 17. Correct from the Key, and fill up the lines with the Shorthand characters.

#### EXERCISE 18.

##### THE CIRCLE "S" INITIAL.

Read the remarks and copy Examples on page 16. Translate Ex. 19, correct from the Key, and fill up the lines with the Shorthand characters.

#### EXERCISE 19.

##### THE CIRCLE "S" FINAL.

Read the remarks and copy Examples on page 17. Translate Ex. 18, correct from the Key, and fill up the lines with the Shorthand characters.

#### EXERCISE 20.

Read Explanation and copy Examples. Translate Ex. 20 correct from the Key and fill up the lines.

#### EXERCISE 21.

Read Explanation and copy Examples. Translate Ex. 21, correct from the Key, and fill up the lines.

## LESSON V.

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EXERCISES 22, 23, 24, 25, 26, 27 and 28.

*Pages 21 to 23 of Teacher.*

### THE HALVING PRINCIPLE.

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Little difficulty, if any, will be experienced in translating Exs. 22 to 25 should the student carefully study the illustrations preceding each exercise before attempting to make the translation.

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#### EXERCISE 22.

The primary use of the halving principle is to form the past time of regular verbs: the last consonant in the form for a verb being made half its usual length.

Translate Exercise 22. Correct from the Key, and fill up the lines.

---

#### EXERCISE 23.

“*Lt*” is only written downward when it follows “*w*” and “*n*.” In all other cases it is written upward. “*Ld*,” as are all thick letters, is written downwards.

2. The upward sign for the “*Rt*” is used when *rt* follows a stroke consonant as in *part*, *mart*. The downward “*Rt*” is used (1) when it stands alone, as in “*Art*,” (2) generally when it begins a word, as “*oratory*,” and (3) as final when following circle “*S*” or thick “*H*,” as in *sort*, *hart*. In the word *start* the upward *Rt* is used.

Translate Exercise 23 ; correct from the Key, and fill up the lines.

---

#### EXERCISE 24.

The direction at the beginning of the Exercise 24 to “Read either *t* or *d* as required by the sound of the word,” refers only to the first sign on the third line of each of exercises 24 and 25, and to those signs which are hooked finally. In other cases, except to form the past tense of verbs, light consonants take the addition of *t* when made half size, and heavy signs the addition of *d*.

Translate Exercise 24 ; correct from the Key, and fill up the lines.

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#### EXERCISE 25.

It should not be forgotten that the circle “*S*” at the beginning of a sign is read first, and at the end last. The use of the circle *S*, final, in this exercise is, principally, to form the plural of nouns and the third person singular of verbs.

Translate Exercise 25 ; correct from the Key, and fill up the lines.

## EXERCISE 26.

## “W” AND “Y” SERIES OF DIPHTHONGS.

In many instances it is inconvenient to use the consonantal signs for *W* and *Y*, and in such instances the *W* and *Y* series of Diphthongs are brought into use.

Placed in the position occupied by the Long or Short vowels the signs represent *W* or *Y* and the vowel belonging to that position. Note that the signs which represent the “dot” vowels are simply reversed to represent the “dash” vowels.

Translate Exercise 26; correct from the Key, and fill up the lines.

## EXERCISE 27.

The “*W*” sign is here used for *W* as the first sound in the word as in *wake*. Should a vowel precede “*w*” as in *awoke* the consonantal sign must be used.

Translate Exercise 27; correct from the Key, and fill up the lines.

## EXERCISE 28.

## VOCALIZATION OF “PR,” AND “PL” SERIES.

In very many instances the use of the full sign for *R* or *L* produces an awkward or lengthy outline as “*P R F K T*” for *perfect*. When the use of the hook for *L* or *R* produces a more easily written and legible outline as in the case of “*Prf-kt*,” for *Perfect*, it is used instead of the full sign.



What has now to be learned is how to express a vowel betwixt the double letter in such cases. The student will readily understand that the dots and dashes, placed in the usual positions, cannot be sufficient (*See Page 11 of Guidej.* When a dot or dash is placed before a Hooked letter it is read before both letters, and, when it is placed after, is read after both. Hence the necessity of the arrangement explained in page 23.

Translate Exercise 28; correct, and fill up the lines.

*The Grammalogues should be written out several times, the Exercises at the end of the Teacher carefully read, and for writing practice the Headline Copy-Book, No. 1, is recommended (Price 4d).*

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*In "SOCIETY," August 12th, 1882.*

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MANUAL  
AND  
REPORTER'S COMPANION  
(PITMAN'S),

WITH NOTES, GENERAL RULES, AND PAPERS OF THE SOCIETY  
OF ARTS EXAMINATION,

BY  
OLIVER McEWAN, F.S.Sc.

*Author of "Principles of Phrasing, &c"*

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**Published**

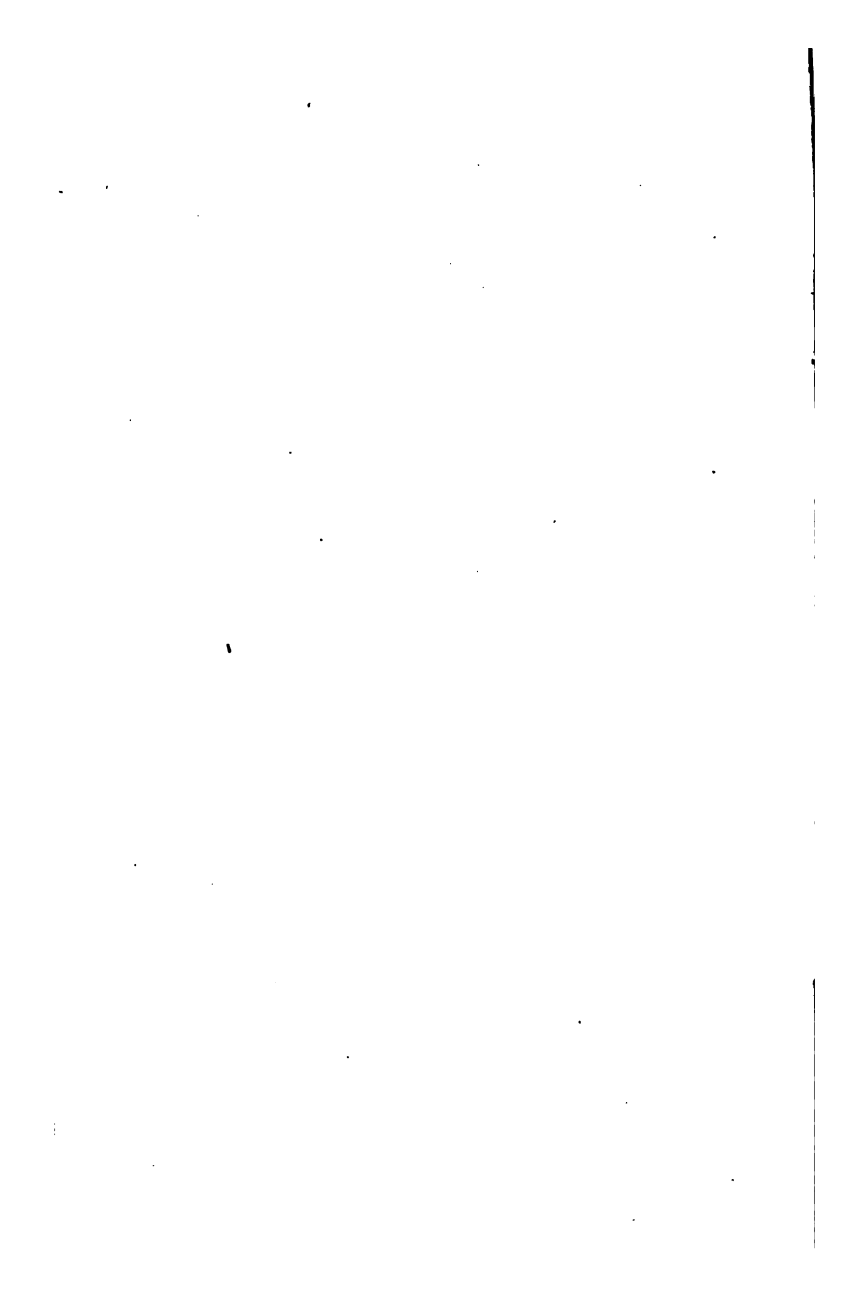
AT THE NEW METROPOLITAN SCHOOL OF SHORTHAND,  
323, HIGH HOLBORN, LONDON, W.C  
1883.



## PREFACE.

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PART II. of this work is intended to guide the advanced studies of those who are not in a position to avail themselves of the assistance of a master. The Author trusts that with the assistance which it affords, the acquisition of the art—which is certain—may become easy and interesting.

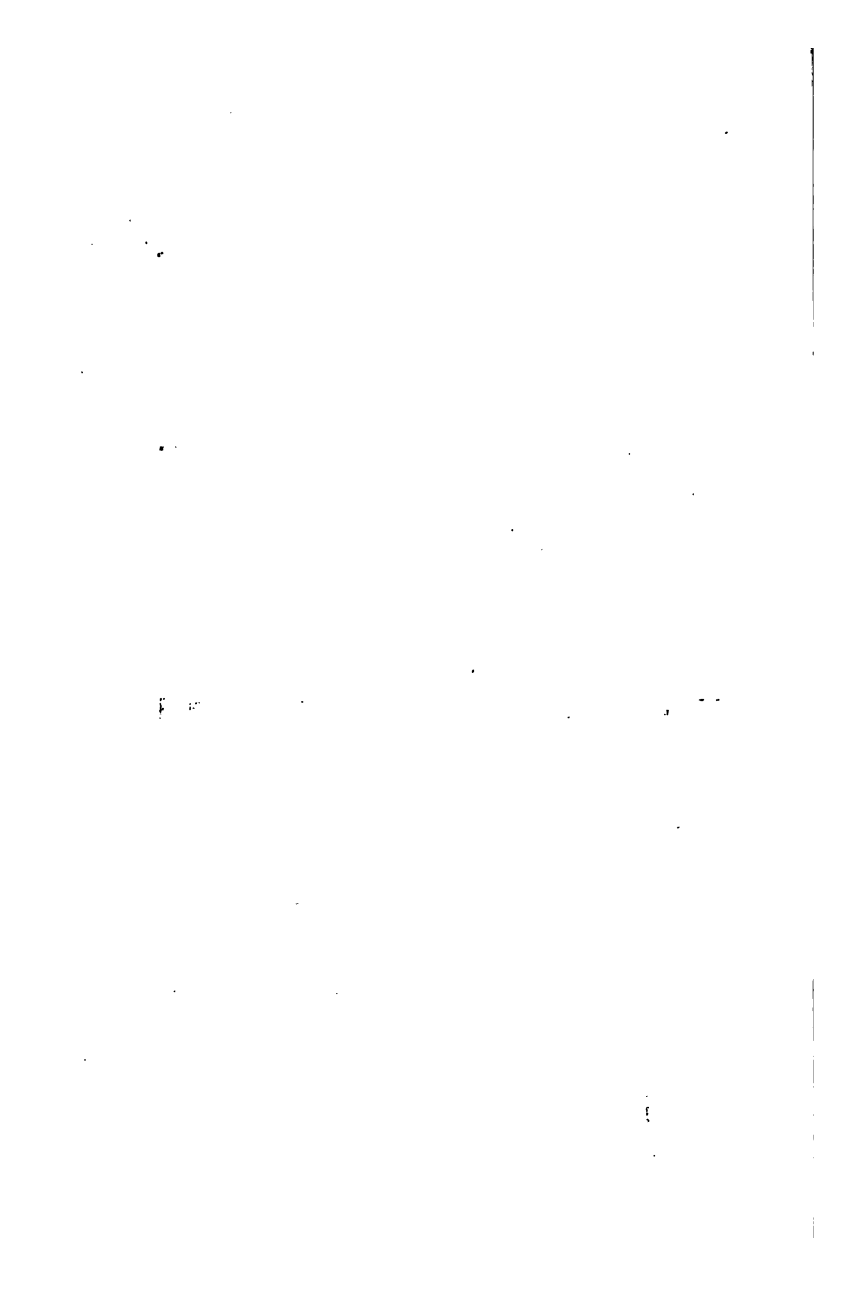




# GUIDE

TO THE STUDY OF THE

MANUAL OF PHONOGRAPHY.



# A GUIDE TO THE STUDY OF THE MANUAL OF PHONOGRAPHY.

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## BOOKS REQUIRED.

*Manual of Phonography*, 1s. 6d.

*Headline Copy Book*, No. 2, 4d.

*Reader*, 6d.

Published by F. PITMAN, London; or, post free at published price from OLIVER McEWMAN, 323, High Holborn, London, W.C.

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## GENERAL DIRECTIONS.

The Student should begin by reading carefully what is contained in Paragraphs 17 to 82, and as he reads make a complete list of all the examples of the principles given therein. One word should be placed on each line, on the left hand side of the page, in Longhand followed by the Shorthand character. The number of each paragraph must occupy a separate line. When all the examples of the principles in the lesson have been copied, the student should then turn back to the beginning of the list, and, after having read paragraph 24, should proceed slowly and carefully to copy the Shorthand Sign for *T*, and then having again read paragraph 24 should copy the shorthand sign for *P*, and so on. The next paragraph should then be read once for each example copied in the same manner as paragraph 24, and so on to the end of each lesson. The following specimen page will make this perfectly clear.

**SPECIMEN PAGE OF EXERCISE BOOK FOR  
HOME STUDENTS.**

No. of Para- graph in Manual.	Word Illustrating the Principle.	This space to be filled out by writing several times the Shorthand Sign for each word.

## LESSON I.

Study the principles and copy into the exercise book the examples contained in paragraphs 17 to 82. Afterwards fill up the lines very carefully.

Read and write the Shorthand on the first three pages of the "Reader."

## LESSON II.

Study the principles and copy the examples contained in paragraphs 83 to 128. Afterwards fill up the lines.

Read and write three of the Shorthand exercises in the "Reader."

The pupil is now recommended to purchase the "Headline Copy Book," No. 2 (4d.).

## LESSON III.

Study the principles and copy the examples contained in paragraphs 129 to 151, including grammalogues on pages 40 and 41, simply reading the grammalogues as arranged on pages 39 and 40.

Read three of the Shorthand exercises in the "Reader," and copy the headlines on pages 1 to 4 of "Headline Copy Book."

## LESSON IV.

Copy outlines on pages 46 to 49. The work may be varied by filling one of the spaces in the headline copy-book for each column of words copied.

Read three of the Shorthand exercises in the "Reader."

Copy the headlines on pages 5 to 8 of "Headline Copy Book."

## LESSON V.

Study the principles and copy the examples contained in paragraphs 155 to 172.

Read three of the Shorthand Exercises in the "Reader," and copy the headlines on pages 9 to 12, of "Headline Copy Book."

**LESSON VI.**

Study the principles of contracting and copy the contractions and phrases on pages 53 to 55.

The remaining exercises in the "Reader," should now be written: first translating the longhand into shorthand, and then correcting the translation thus made by the shorthand; the corrections afterwards being written several times.

Copy the remainder of the headlines in the "Headline Copy Book."

The student should now study the Notes on the Manual.

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NOTES  
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MANUAL.

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NOTES  
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## LESSON VI.

Study the principles of contracting and copy the contractions and phrases on pages 53 to 55.

The remaining exercises in the "Reader," should now be written first translating the longhand into shorthand, and then correcting the translation thus made by the shorthand.

Copy the remainder of the headlines in the "Headline Copy Book."

The student should now study the Notes on the Manual.

NOTES

ON THE

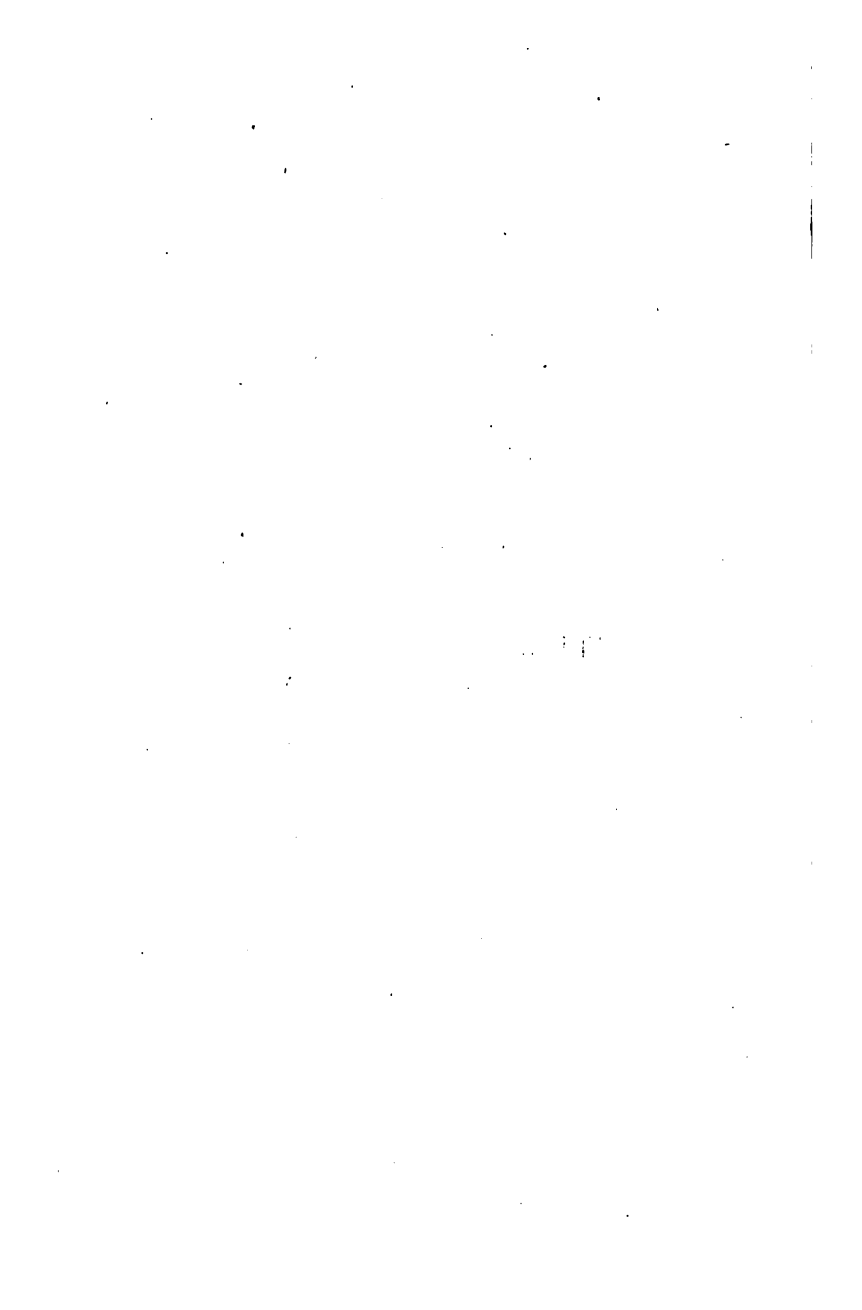
MANUAL.

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## GENERAL RULES.



## GENERAL RULES.

Rule I. When two vowels precede *N*, the stroke *N* is used, as in *heroine*, *ruin*.

Rule II. When two vowels precede *TION*, the stroke *SH* and hook *N* are mostly used, as in *tuition*, *continuation*, *situation*.

Rule III. When two vowels precede *T*, the consonant is used, as in *poet*, *quiet*.

*Note.* For this principle as applied to *S*, read "Manual" par. 48.

### THE DOUBLE LETTERS.

Rule IV. *MP*. This letter is used when a vowel immediately follows the *P* or *B*, as in *empire*, *embalm*. When *L* or *R* follows immediately after *P* or *B*, and is sounded together with the *P* or *B*, as in the words *employ*, *embrocation*, the consonant *M* and the hooked letters *PR* or *PL*, are used.

*Note.* In order to have as few exceptions as possible to this rule, it is recommended that *simple* and *sample* be written *mp-l*, and *simply*, *sm-pl*.

Rule V. *LR*. This double letter can only be used in cases where it is admissible to use the downward *L*, as in *full*, *fuller*; *rail*, *railer*; *nail*, *nailer*. Where the downward *L* cannot be used, the upward *L* and downward *R* must be employed, as in *mill*, *miller*; *compile*, *compiler*. When a vowel follows *R*, the upward *L* and upward *R* must be used, as in *foolery*, *raillery*.

Rule VI. *RCH*. This compound can only be used when the letters of which it is composed are sounded together without an intervening vowel, as in *arch*, *perch*, *purge*.

Rule VII. *WL*. This consonant is used in such words as *wolf*, *wool* (and its derivations *woolly*, *woollen*), where no vowel immediately follows *L*. When a vowel follows, as in *willow*, the consonant *W* and upward *L* are employed.

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## GENERAL RULES.

Rule I. When two vowels precede *N*, the stroke *N* is short, as in *heroine*, *ruin*.

Rule II. When two vowels precede *TION*, the stroke *NT* and hook *N* are mostly used, as in *Latin*, *conclusion*, *situation*.

Rule III. When two vowels precede *T*, the stroke *T* is mostly used, as in *poet*, *quest*.

Note. For this principle as applied to *T* and *TION*, see par. 48.

### THE DUTCH LETTERS

Rule IV. *MP*. This letter is used when *M* immediately follows the *P* or *L*, as in *compas*, *compass*, *compas*, *compas*. *K* follows immediately after *P* or *L* in *compas*, *compass*, *compas*, *compas* with the *P* or *L*, as in the words *compas*, *compass*, *compas*, *compas*. Sonant *M* and the hooked letters *MP* or *LP* are not used.

Note. In order to have a better illustration of the rule, it is recommended that the words *compas*, *compass*, *compas*, *compas* be written, and simply, as *p*.

Rule V. *LP*. This letter is used when *L* immediately follows the *P* or *L*, as in *compas*, *compass*, *compas*, *compas*. Where the letter *P* is used, the upward *L* and downward *P* are used, as in *mill*, *miller*; *compas*, *compass*. The letter *P* is used upward *L* and upward *P* are not used.

Rule VI. The letters *MP* and *LP* are used out an inter-

Rule V. The letters *MP* and *LP* are used out an inter-

Rule VIII. *WHL*. No vowel may precede this compound letter. It is used to represent *whl* in *while*, but *awhile* requires *WH* and downward *L*.

### *R*.

Rule IX. The upward *R* is invariably used when preceding *T*, *CH*, *TH*, or *KL*. See "Manual," par. 160.

Rule X. In words beginning with *SR*, the upward *R* is almost invariably used, as in *circulation*, *surpass*, *surname*, &c.; the only exceptions being that the downward *R* is used when *SR* precedes *M*, and in some few cases where they precede *K*, as in *sermon*, *sarcasm*.

The following rules relating to final *R* first appeared in an earlier edition of "Helps to the Study of Phonography." They subsequently formed the substance of an article contributed by Mr. O. McEwan to the "Reporter's Magazine," the object of which was to assist students in correcting certain errors made in the outlines of the "New Phonographic Dictionary":—

Rule XI. When *R* final follows *RR*, *WR*, *YR*, or *HR*, the downward *R* is invariably used, as for *swearer*, *rarer*, *roarer*, *harrier*, *abhorrer*.

Rule XII. When *R* follows *KS*, *FS*, *THS*, *NS*, *RS*, *WS*, *YS*, *HS*, the upward *R* is invariably used, as in *accuser*, *officer*, *sympathiser*, *answer*, *razor*.

Rule XIII. Following any other consonant and the circle *S*, the downward *R* is almost invariably used, as in *miser*, *baser*, *looser*, &c.

Rule XIV. When *RN* final follows any stroke consonant except *N*, the upward *RN* is used, thus: *adjourn*, *corn*, *fern*, *thorn*, *cistern*, *shorn*, *morn*, *learn*. In *discern*, *concern*, *stern*, where *RN* follows the circle *S* and *ST* loop, the rules in the "Manual" relating to final *R* are adhered to.

Rule XV. For final *R* following two down strokes, the upward *R* is used, if it forms an easy angle, as in *transpire*, *debar*, *Shakespeare*.

Rule XVI. This last rule would not be applicable in the following cases:—(1) Should *R* follow *F*, (2) the circle *S*, or (3) *L*, as *favourer*, *decipherer*, *depresser*, and *disposer*, all of which have the downward *R*. When a word is composed of two separate words, the second of which ends with *R*, the original

form of that word should be written, as in *horse-power*, *stage-player*.

Some doubt seems to exist as to the best means of representing *RR* final. For the sake of consistency, the upward *RR* should be used in all such cases in preference to the other forms, as in *barrier*, *carrier*, *bearer*.

For *R* following *RN* the practice is to write the upward *R* after one stroke, as in *runner*, *winner*, *yonder*, and after two strokes to write the downward *R*, as in *burner*, *mourner*, *foreigner*, the reason no doubt being that although the upward *R* is very easy to write after one stroke, it is much easier to write the downward *R* after two strokes.

Rule XI. The upward *R* is generally used in the middle of words, as in *park*, *mark*.

### L.

Rule XVI. When *L* precedes *SN* or *SV*, the downward *L* is used, as in *lessen*, *licence*, *illusive*.

Rule XVII. When *L* (final) follows *FS*, *THS*, *NS*, *KW*, or *N*, the downward *L* must be used, as in *facile*, *thistle*, *nestle*, *quilt*, *nail*. Should a downward stroke follow *L*, the upward *L* may be used, as in *facility*, *quality*.

Rule XVIII. *L* is generally written downward after half-sized letters as *actual*, (actually up *L*) *fatal*, *until*, *completely*.

Rule XIX. *L* following *NSR*, is always written downward for the sake of ease in writing, as in *sincerely*, *necessarily*.

### ING.

Rule XXI. When the affix *ING* follows *S*, *SH*, *N*, or any upstroke, the stroke consonant *ING* is invariably used, as in *sewing*, *wishing*, *knowing*, *wooing*, *rowing*, *allowing*.

Rule XXII. Should the consonants named in the preceding rule be hooked finally, the *dot ING* or *tick INGS* must be used, as in *assigning*, *shunning*, *running*, *winning*, *leaning*.

Rule XXIII. When *ING* follows the downward *R*, *MT*, or *MD*, the *dot* or *tick* must be used. The *dot ING* and *tickings* are generally used after half-sized letters, excepting those letters named in *Rule XXI*.

Rule XXIV. For *ING* following grammalogues, the logograms of which do not contain all the letters in the original

word, and contractions the *dot* or *tick* is employed, as in *representing*, *remembering*, *improving*.

Rule XXVI. When *ING* occurs medially, the stroke *ING* must be used.

#### SH INITIAL AND FINAL.

*SH* is generally written upwards when it precedes or follows *L*, as in *shawl*, *social*, *shelter*, *lash*, *polish*.

To form the past time of verbs ending in *SH* as above, *T* should be added, as in *lashed*—*L*, *SH* (up) *T*.

*SHL* is generally written upwards, as in *bushel*, *partial*, *initial*, *official*; after *M* it is written downwards, as in *commercial*.

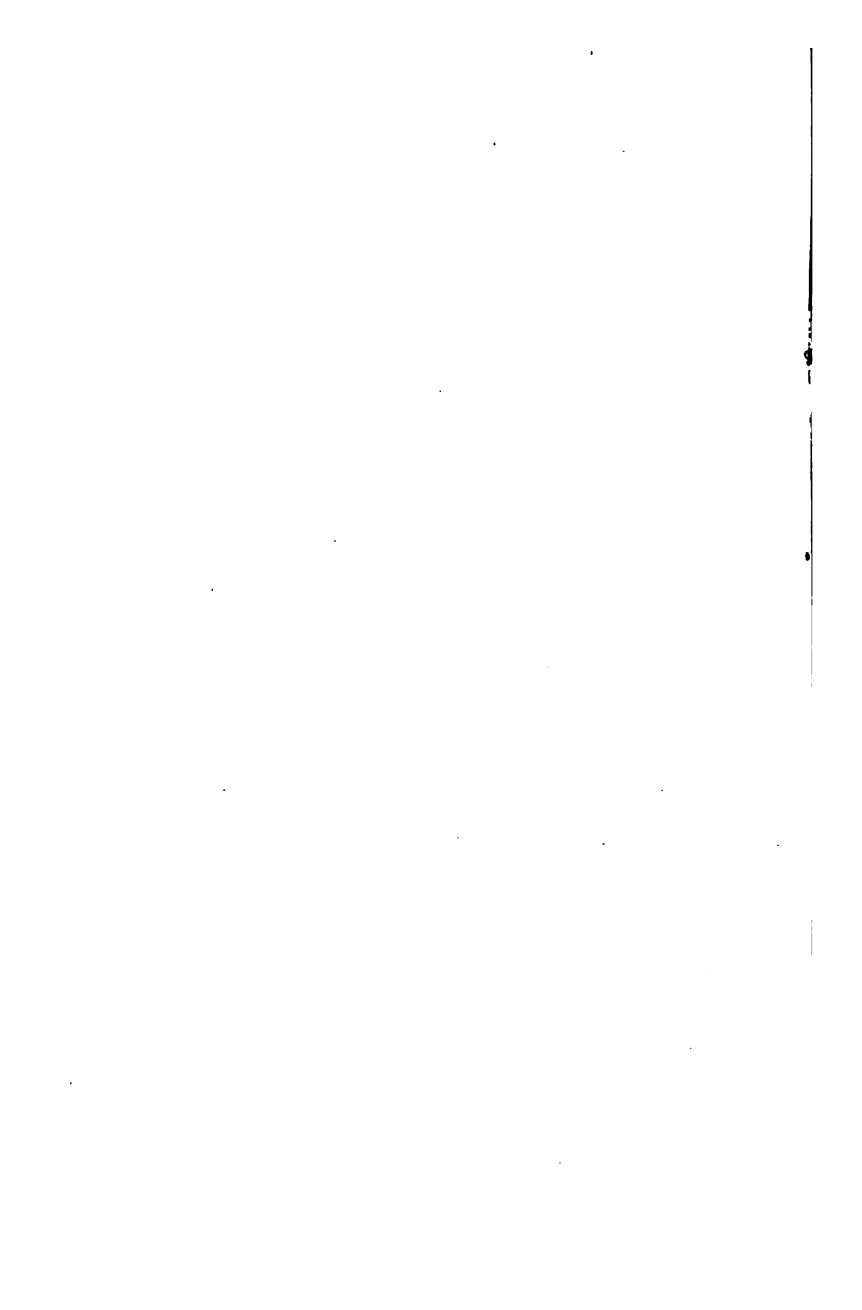
The student has now arrived at that stage of progress when, if he desires to rapidly complete his studies, the assistance of a master is of the greatest importance. To assist those who are not in a position to obtain such assistance, the following Guide to the Study of the "Reporter's Companion" has been appended.

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# **GUIDE**

**TO THE STUDY OF THE**

**REPORTER'S COMPANION.**



## GUIDE TO THE STUDY OF THE REPORTER'S COMPANION.

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Books required : *The Reporter's Companion*, 2s. 6d., *Reporting Exercises*, 6d.

It is better to write only a few lines of an exercise at one time, correcting what has been written before proceeding further, so that when writing the rest of the exercise, the student may have the benefit of all corrections which have thus been made. That numerous errors will be made at the beginning of the practice, must be expected, but by strictly following instructions, they will rapidly diminish. The corrections should be written several times.

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### LESSON I.

#### DIRECTIONS.

The grammalogues on pages 32 and 33 of the "Reporter's Companion" should be written several times, each letter occupying one line, and placed in the different positions required by the words it represents. The figures 1, 2, and 3, indicate the positions of the logograms in order to represent the words following those numbers. Words following the figure 1 are represented by the logogram placed *above* the line; words following the figure 2, are represented by the logogram placed *on* the line; and words following the figure 3, are represented by the logogram placed *through* the line. The phonographic letter *P* should be written once *above* the line, twice *on* the line, and once *through* the line. The signs occupying those three positions should then be repeated to the end of the line. *Pshn* should be written once *on* the line, and once *through* the line, and then repeated to the end of the line. Continue in the same manner until the list of grammalogues is exhausted.





## GENERAL RULES.

## LESSON VI.

## PHRASEOGRAPHY.

The order in which the phrases are given in the "Reporter's Companion" is observed in their introduction into Exercise 10. The first paragraph contains all the phrases from *able to make to and the present*. The Exercise is divided into short paragraphs, each of which should be written as a separate exercise, the phrases upon which it is based, being first committed to memory.

## LESSON VII.

## MISCELLANEOUS PHRASES.

The whole of the miscellaneous phrases should be committed to memory before Exercise 11 is written.

## LESSON VIII.

## THEOLOGICAL PHRASES.

The whole of the theological phrases must be committed to memory before Exercise 12 is written.

## LESSON IX.

## LAW PHRASES.

The whole of the law phrases must be committed to memory before Exercise 13 is written.

The Exercises at the end of the "Reporter's Companion" should now be written from dictation, afterwards comparing what has been written with the Shorthand and correcting.

## THE ACQUISITION OF SPEED.

How to acquire speed is a most important question to the student who has conscientiously studied the *Art*, as developed in the text-books, and I would advise him to proceed carefully in his future practice. "The more hurry the less speed" is not more applicable to anything than it is to the acquisition of speed. The surest basis of speed is the neat formation of the characters. Speed will come by practice, and if the student never "allows his anxiety to write fast overcome his determination to write well, in time he will write both well and quickly."

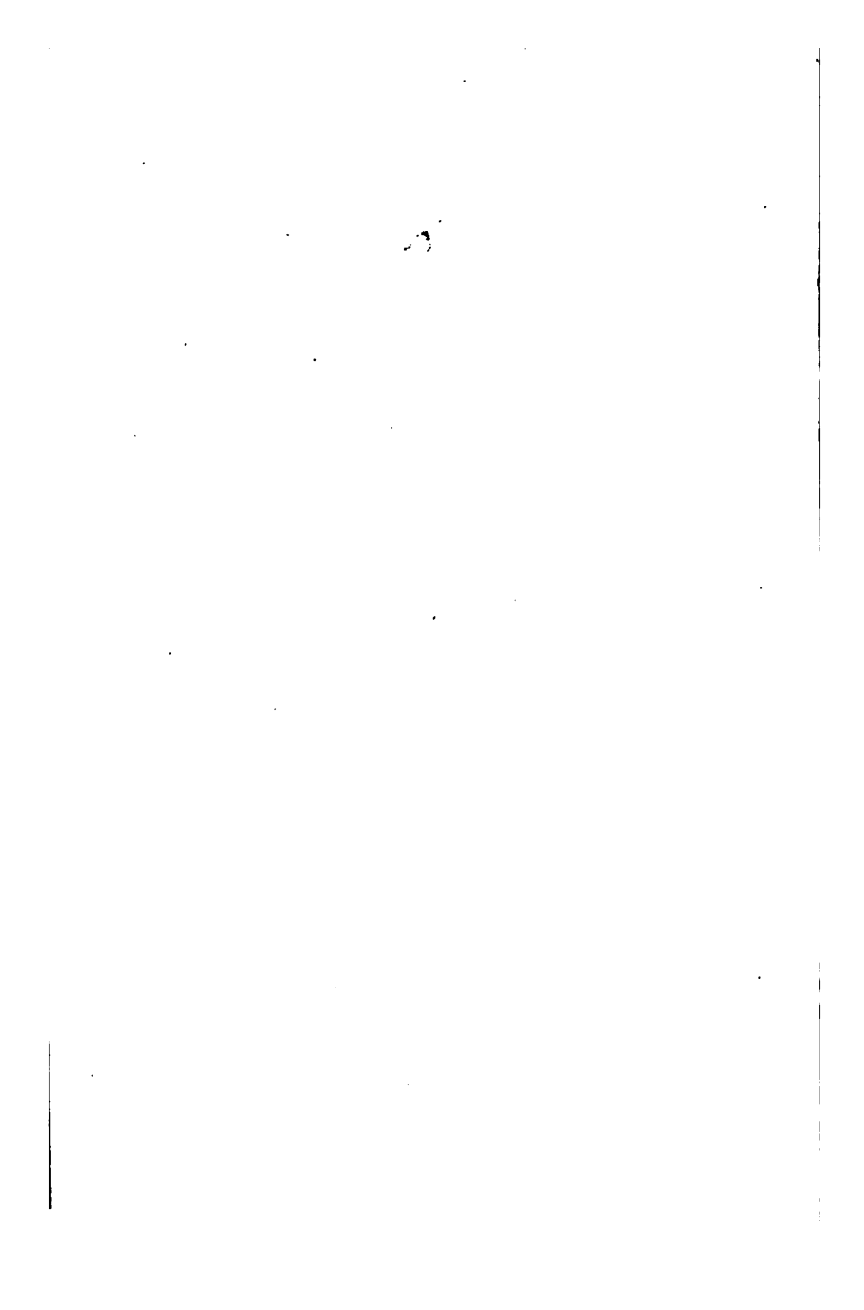
Next to the careful formation of the outlines, regular practice is absolutely necessary to the acquisition of speed. It is no use practising by fits and starts. To be of value the practice should be daily.

As to the time to be devoted to practice, one hour daily will be sufficient in the majority of cases, but whatever time the student may be able to devote to the study, should be divided between writing and reading what has been written. This course, followed for a few weeks, will show its value to the student.

As soon as the student can write readily from dictation he should take every opportunity of attending sermons, lectures, &c., for the purpose of notetaking; afterwards translating into Longhand what he has taken down. When a stenographer has frequent opportunities for practising under a speaker the acquisition of speed becomes very rapid, a few month's practice being sufficient to enable him to take verbatim a tolerably fast speaker.

I cannot close with better advice than that given by Mr. Isaac Pitman himself—Practice and Persevere.

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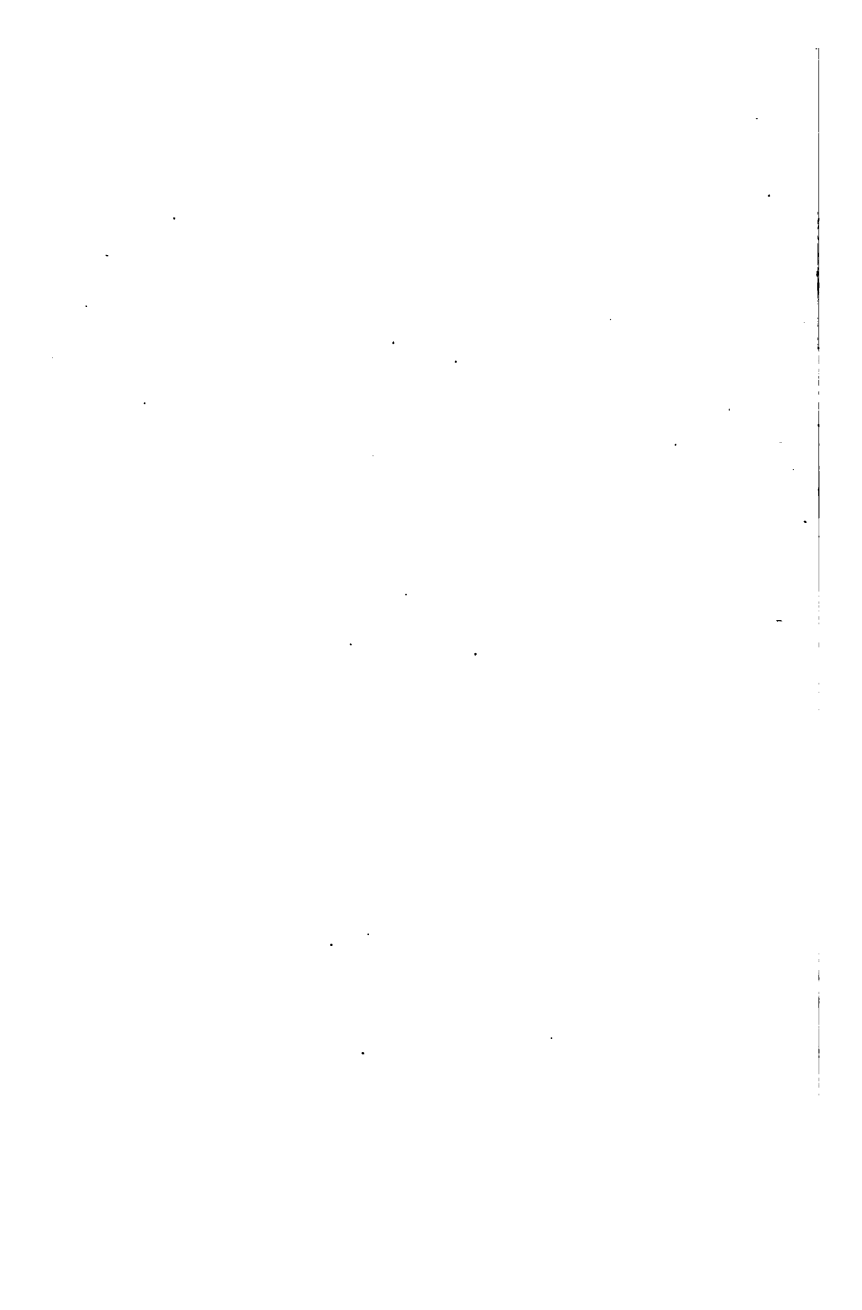
PAPERS  
OF THE  
SOCIETY OF ARTS.

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EXAMINATIONS

FOR THE PAST FEW YEARS.

*Kindly supplied by the Council of the Society of Arts.*



## PAPERS OF THE SOCIETY OF ARTS.

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### CERTIFICATES.

An Examination for the Society of Arts' Certificate in Shorthand is held annually at the New Metropolitan School of Shorthand. The examination takes place early in each year, and gentlemen desirous of becoming candidates should apply for particulars to the Secretary, New Metropolitan School of Shorthand, 323, High Holborn, London, W.C.

### DESCRIPTION OF EXAMINATION IN SHORTHAND.

1. A member of the Local Board will be asked to read to the candidates in a distinct manner a passage containing about 150 words, of a historical character; the first portion of the matter to be read at the rate of 50 words per minute, and the second at the rate of 120 words per minute.

2. He will then read a portion of about a similar length on a scientific subject; in this case likewise reading the first part at 50 and the second part at 120 words per minute.

3. Lastly, he will read a paragraph from a badly composed and confused speech, at the rate of 150 words per minute.

4. These passages will be prepared by the Examiner, and be forwarded to the secretary of each Local Board.

5. All three passages to be forthwith written out in long-hand, and given to the member of the Local Board, who will note on the paper of each candidate the time occupied in taking down and transcribing each passage. This information must be given on the candidate's working paper, and not on the outside coloured sheet. In writing out the confused paragraph it is expected that the candidates will, to the best of their ability, put the language into proper form.

6. Both the notes and the transcript should be written in ink. Should the candidates prefer short lines, they can double or rule their working paper down the centre, and leave half-margin, but the usual numbered working paper supplied by the Society must be used.

7. The examination will involve the following points:—  
Rapidity in taking down from dictation; rapidity in transcribing into long-hand what has been taken down; accuracy in the transcription.

8. Candidates commencing the study of shorthand are recommended to adopt phonography, but those who write in any other system are equally eligible for examination.

## Paper No. 1.

### SHORTHAND.

*(One hour allowed.)*

#### PART I.—HISTORICAL.

Another change, which greatly affected the condition of the agricultural population, was the extensive conversion that now took place of tillage into pasturage, occasioned by the increasing demand for wool, and the consequently greater profits that were to be made by rearing sheep than by growing corn. Latimer affirms that in many places where householders were wont to be, there were now to be seen but a shepherd and his dog. The rise of wages, also, rendered tillage, in which much labour was required, more expensive than formerly. It was a popular saying, that "it was never merry with poor craftsmen, since gentlemen became graziers."

#### *Second Part.*

These gentlemen-graziers also, instead of residing upon their estates in the country, like their forefathers, are stated to have very generally betaken themselves to Court, or to Town, and there they lived in the best way they could upon the produce of their sales of wool and cattle. But the gentry were compelled to this step, through the insufficiency of their revenues to defray their former bountiful mode of living.

#### PART II.—SCIENTIFIC.

No wonder that the wild Norseman elevated to the rank of a divinity the introducer of the metals to his race. The changes effected by the greatest of modern inventions—by the mariner's compass, the steam-engine, the railway, or even by the printing-press—are not more remarkable than those first produced by the introduction of the metals. It seems probable



that we owe to the Teutonic races—among whom we find the legends of Wayland, the wise smith, so widely diffused—the introduction of this invaluable means of civilisation among the older Celtæ.

*Second Part.*

Evidences are not wanting to suggest the inference, that we owe to a far earlier invasion than those of the Belgæ, the Danes, or the Saxons, the introduction of the metallurgic arts into the British Isles. What particularly marks this change with the characteristics of invasion by a superior race, is the absence of marks of transition.

PART III.—CONFUSED SPEECH.

Mr. Jones rose and said :—

“I come forward—I never was—with greater pride and pleasure than on this occasion—in coming forward to propose—Mr. Hawkins. It is unnecessary for me now to occupy—my time—your time—in mentioning all the claims—personal claims that Mr. Hawkins has to your confidence and support. For you all know what Mr. Hawkins is, and his name is not unknown in the country, and for several months past Mr. Hawkins has been doing all that he could do—to bring before the electors—openly and boldly before the electors—himself and his opinions. He is the representative of the party of the party of the time—of the Liberal party—who seek to benefit the country, and her institutions—and preserve her institutions—not by obstructing change, but by supporting each change, that is wise and judicious change. I would caution you against a man who makes a great profession, and—of Reform—and then does nothing afterwards—as you have too often seen is the custom. There is another and a stronger reason why I support Mr. Hawkins—I believe in supporting him you will support the ‘Protestant religion.’ If you wish, on the other hand, to support one who would vote for the abolition of the union of Church and State, if you wish to support a Ministry that will—that, step by step, will fritter away all the wise safeguards, provided for the Protestant Church, then, don’t vote for Mr. Hawkins, but vote for the other side. I consider I am performing an honest duty in calling on my brother electors to join with me in supporting Mr. Hawkins.”

## Paper No. 2.

### PART I.—HISTORICAL SELECTION.

The inundation continued for ten days, during which Buckingham's army, composed of Welshmen, could neither pass the river, nor find subsistence on their own side; they were obliged therefore, to disperse and return home, notwithstanding all the duke's efforts to prolong their stay. In this distressing predicament, the duke, after a short deliberation, took refuge at the house of one Bannister, who had been his servant, and who had received repeated kindnesses from his family.

But the wicked, as they seldom entertain a sincere friendship, seldom meet with it, and hence Bannister, unable to resist the temptation of a large reward that was set upon the duke's head, betrayed him to the sheriff of Shropshire; who, surrounding the house with armed men, seized the duke in the habit of a peasant, and conducted him to Salisbury, where he was instantly tried, condemned, and executed, according to the summary method practised in those ages.

### PART II.—SCIENTIFIC SELECTION.

The metals unite with evolution of heat and light. The resulting amalgam, which is liquid, like running mercury, is placed in a champagne glass, and covered with a saturated solution of sal-ammoniac. It instantly commences to swell up and undergoes an enormous increase in volume, retaining all the while its metallic lustre, but exhibiting a consistence exactly like that of butter, so that if a dimple be made in it with a glass rod, a pit remains after the rod is withdrawn.

The amalgam, indeed, provided it be kept under the surface of the liquid, may be moulded into any shape. Its great increase in volume is accompanied by a very trifling one in weight, the augmentation not being more than by about one twelve-thousandth part. This curious compound is not permanent. Soon after its production it decomposes into mercury, hydrogen, and ammonia.

### PART III.—CONFUSED SPEECH.

The Chairman said, Gentlemen I wish—I have the pleasure to propose to you for consideration that James Rennie, Esq., be re-elected as a director of this Company; for you know, you will remember Mr. Rennie has been before our director

many years past now and he—and I have received much help from him in reference to business of your—of the board, especially where law is concerned, for our business has been very—our law business has been very heavy for the future—and for the future is likely from the many actions which the people—which the board have had before them—had to sustain and the constant difficulties about compensation and other things which the board is much troubled to arrange to their satisfaction—to the satisfaction of parties, which I think Mr. Rennie the most able and competent to put us in a right way to meet on proper grounds when these difficulties arise, and for your economy,—for your saving—for the saving of loss to the company, and if we elect him—if you re-elect him he has told me he will be more at your leisure—more at leisure to give his attention to matters of this kind and be more useful to the concern—to the company than ever.

### Paper No. 3.

#### HISTORICAL SELECTION.

The idolatry of Assyria and Babylonia was, you remember, chiefly the worship of the sun, as Belus or Baal, whose horrid rites did indeed “scare a world to error;” he whose molten image in the valley of Hinnom received in its fiery embrace so many of recreant Judah’s babes; the false god whom Elijah dethroned on Carmel’s Mount by an appeal to his own element—by the ordeal of solar fire. Less cruel, but more degrading to humanity, was the popular worship of “the bleating gods” of Egypt—“Osiris, Isis, Orus, and their train.” It is absurd for sophistry to tell us that these animals were worshipped as symbols of nature.

#### SCIENTIFIC SELECTION.

Take two similar and equal cylindrical pieces of wood, from one of which projects a small steel point, suspend them by equal strings, and let one of them descend through an arc and impinge upon the other at rest; then, by means of the steel point, the two bodies will move on together as one mass, and with a velocity equal to half the velocity of the impinging

body. Thus, the momentum, which is measured by the quantity of matter and velocity taken jointly, remains unaltered.

#### CONFUSED SPEECH.

I wish, Gentlemen, in appearing to-night before you, showing that I have felt a very deep interest in the objects of this society which call us together. I am sure we all, in meeting on a subject like this, if we fully realize the importance of it; and then, when we see the impossibility of expecting the Government to inaugurate any step of the kind, we should I am sure it would be well to put our shoulders to the wheel. And, therefore, I say that what we have seen of the working of this society's operations, no doubt whatever there is the need of voluntary effort.

#### HISTORICAL.

##### FIRST PORTION.

The oppression which the States of Greece suffered under their ancient despots—a set of tyrants who owed their elevation to violence, and whose rule was subject to no control or constitutional restraints—was assuredly a most justifiable motive for their establishing a new and separate form of government, which promised them the enjoyment of the chief points of political freedom.

##### SECOND PORTION.

We believe, too, that these new forms of government were framed by their virtuous legislators in the true spirit of an exquisite devotion to patriotism; but as to the merit of these political fabrics, it is certain that they were very far from corresponding in practice with what was expected from them in theory. We seek in vain, either in the history of Athens or Lacedaemon for the beautiful idea of a well-ordered commonwealth.

#### SCIENTIFIC.

##### FIRST PORTION.

Jupiter, as seen from the earth, is the largest and brightest of all the planets, except Venus. From his great size, and his swift rotation on his axis, his equatorial diameter is more

than 6,000 miles longer than his polar. When he is examined with a telescope, he is found to be accompanied by four satellites, or small stars, which appear in nearly a straight line, in the direction of his equator. Several belts or bands are also observed on his surface in the same direction. These are variable in number and appearance, sometimes four or five being visible and sometimes many more; some of them also are dark and others luminous.

#### SECOND PORTION.

They are probably occasioned by clouds in the atmosphere, formed into strata by trade winds blowing round his equatorial regions; the dark belts being clouds, and the luminous ones the body of the planet seen between them. The appearance of the heavens, as seen from this planet, must differ, in a striking degree, from the appearance which they exhibit, to us. For the most part, two of his moons are above the horizon of any particular point of his surface at the same time, and so rapidly does the first or nearest of them change its appearance, that it varies from being a small crescent to its greatest size in fourteen or fifteen hours.

#### CONFUSED SPEECH.

I can answer for Mr. Jones and myself, that having listened to the chief statements with great interest, made to us to-day, and if we doubt, or if there were any doubt, as to the wide spread and deep interest in this question, I believe throughout the country, this meeting, representing as it does many important parts of the country, would remove that doubt, and set it at rest. The first speaker did not exaggerate the difficulties of the question when he spoke of them, and what steps are to be taken in order that the House of Commons might have sent to it a complete measure which would require a great deal of consideration to decide. It had been said a few days ago, that the question should receive consideration, and it is impossible for me to give any assurance than that we shall further take it into consideration, but I cannot, I am not in a position, to give any assurance whether we shall be able to—I am not able to enlighten you, but we shall deal with it or not if possible this session. I shall be glad to report to my colleagues that this meeting, representing as it does, gentlemen from so many parts of the country, and so important, that its members

have expressed a unanimous opinion, and I hope that prompt action will be taken, such as the political circumstances we are placed amongst will admit.

It will be evident to those who have read the foregoing papers that candidates must be well informed in order to pass the examination. I advise intending candidates to read a good deal in History and science, and also to peruse the works of some of our best authors. Any one who has carefully read the works of such writers as Swift or Milton will readily notice what is ungrammatical in a speech or composition. In writing out the translation of the confused speech the candidates should first of all endeavour to comprehend what the speaker wished to convey to his hearers, there will then be but little difficulty in making a correct translation.

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